

# La Geografia Moderna: The Work of the Sixteenth-Century Italian Cartographers

AN EXHIBITION HELD AT THE NEWBERRY LIBRARY, CHICAGO

30 April 1979 to 16 June 1979

## Mapline

Special number 4 May 1979 \$2.00

David Woodward

## La Geografia Moderna

If there is one theme that characterizes the efforts of the sixteenth-century Italian cartographers, it is in their quest to be modern. The maps were based for the most part on new knowledge, derived both from overseas explorations in the great age of discovery, and on the domestic front as more systematic geographical information of the new nation states was gathered. At first, the modern maps were added to the traditional series of Ptolemaic maps as *tabulae modernae*, which, by inclusion in the same volumes, allows a dramatic comparison between the old and new perceptions. Slowly, however, the grip of the Ptolemaic concepts loosened, and, as the sixteenth century opens, we find the beginnings of an industry producing, selling and exporting printed maps, views, and popular prints, independent both of the patron and the classical tradition. The success of this may be measured by the large stock of separately published modern maps in the extant inventory of the shop of Alessandro di Francesco Rosselli (1527). Later in the century, we find *moderna* appearing more and more in the map titles, culminating in the title page issued by Antonio Lafreri ca.1572 for the composite atlases sold in his shop.

## The Portolan Chart

1. ANTONIO MILLO, [Portolan chart of the Mediterranean and Black seas] 1567. The genre of portolan charts arose in almost perfect form around 1275 A.D., and continued for three and a half centuries almost unchanged. They were surprisingly accurate and free from the doctrinal constraints of their counterparts, the medieval world maps; their clear purpose was navigation. The two Italian charts exhibited are characteristic in form and content: the sea is clearly the figure and detail on the land is sparse. The place names are placed at 90° to the coast, making conventional orientation of the map impossible.

Antonio Millo was a chartmaker specializing in sea-atlases, island books, and portolan charts between 1557 and 1590. In 1572, he applied for permission from the Riformatori dello Studio di Padova to print an *isolario* of the Levant. His manual of navigation was published in 1590. *Ayer Collection*.

2. BALDASARO DA MAIOLO AND GIOVANNI ANTONIO DE VISCONTE, [portolan chart of the Mediterranean] Genoa, 1600. A magnificent example of Italian cartography from towards the end of the main period of manuscript portolan chartmaking. The characteristic conventions of these charts still remain (Compare with the Millo chart, #1). *Ayer Collection*.

3. BATTISTA AGNESE, [portolan atlas of ten charts and five maps] ca.1550. Agnese was born in Genoa and is known from dated maps to have worked in Venice from 1536 to 1564. His work may go back as early as 1514; there is a chart of that date in the Herzog August Bibliothek, Wolfenbüttel which both Caraci and Almagià have attributed to him.

The purpose of his known 72 manuscript atlases is a puzzle; they are too small scale to have been used at sea, not important enough in their geographical delineation to be of much use to scholars, and many of them are unfinished - it is hard to imagine his making a living from their sale alone. It is one of three atlases by Agnese in the Ayer Collection. [Wagner (1931), LXVI; Smith (1927), 12]



4. HIERONIMO MASARACHI, [chart of the Adriatic Sea] ca.1560. Portolan charts were usually attached to a spindle, and carried rolled, but it is unusual for the spindle to have survived. This chart is the only known work of an unknown cartographer Masarachi, making authentication difficult without benefit of chemical and physical analysis such as the famous Vinland map underwent. *Papadopoli-Novacco*.

The Hermon Dunlap Smith Center for the History of Cartography

Director: David Woodward

The Center was founded in 1972 at The Newberry Library to promote the study of the history of cartography through research projects, fellowships, courses of instruction, and publications. Further information is available on request.

Mapline is published four times a year in March, June, September, and December. Annual subscription: \$4.00. Back issues (as available) \$1.00 each. Please address all correspondence to the editor at The Newberry Library, 60 West Walton Street, Chicago IL 60610.



5. DOLFIN BONALDO, Universale tabula del mo[n]do. . . 1511 or 1541. One of four faked maps bought by Mr. Ayer at the beginning of the century. They are all by spurious Italian cartographers and documented by Fischer (1941). If the date is read mdxii, it is the first map to name Florida, Brasil, and the Caspian Sea, and delineates both sides of the Isthmus of Panama before discovery by Balboa. If the date is read as mdxLi, it is dedicated to doge Leonardo Loredano 17 years after his death. [Smith (1927), 9] *Ayer Collection*.

## Ptolemy's Geography

6. [World map on Ptolemy's projection] Rome: Pietro de' Nobili, ca.1580. The Geography of Claudius Ptolemy, translated into Latin in 1406, formed the basis of the cartographic method for the Renaissance, but his geographical knowledge was, of course, 1400 years out of date. The tradition was strong, and maps from the Geography continued to be printed from 1477 until the end of the seventeenth century.

This is a late sixteenth-century impression (apparently unique in this state with margins intact) of a late fifteenth-century plate. The map has posed a puzzle to experts for years - it is even possible that the plate predates the 1477 maps of the Bologna Ptolemy. One clue might in the tracing of the punches used to stamp the lettering and stars into the copper plate. [Destombes (1952) 59] *Novacco Collection*.

7. [MS hemispherical map] in: Pomponius Mela, De situ orbis tres [Venice, 1494?] This map, in a fifteenth-century edition of Pomponius Mela, may have been added well into the sixteenth century, for the mature style of the decorative features do not associate with the geographical concepts, which are clearly of the Martellus type (ca.1490). *Novacco Collection*.

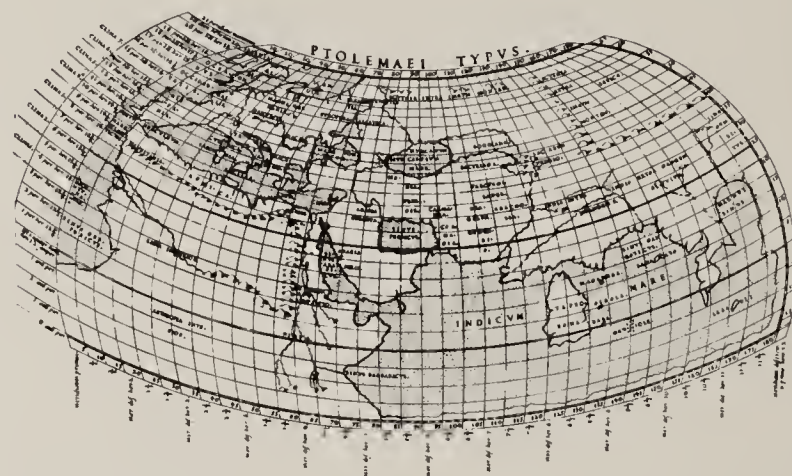
8. CLAUDIUS PTOLEMY, In hoc operae haec contenētur Geographia Cl. Ptholemaei. . . Rome, Bernardinus Venetus de Vitalibus, 1507. The Geography of Claudius Ptolemy (ca.150 A.D.) was all but forgotten in western Europe between the fifth and fourteenth centuries A.D. Around 1400, a Byzantine Greek manuscript was imported to Florence by Palla Strozzi, and translated into Latin by Emanuel Chrysolaras and his pupil Jacobus Angelus around 1406. It was not printed until 1475 (Vicenza), and not with maps until 1477 (Bologna). In 1478, a fine Roman edition with far superior map engraving appeared. The maps were reprinted in 1490, 1507, and 1508. The 1507 and 1508 editions contained additional non-Ptolemaic maps (tabulae modernae), including the famous Ruysch map of the world. The map exhibited is the modern map of Spain in a new edition of the Angelus translation, revised and edited by Marcus Beneventanus and Joannes Cota of Verona. This plate was still current in 1552 (copy in Museo Correr, Tooley 528). *Henry Stevens - Edward E. Ayer*.

9. CLAUDIUS PTOLEMY, ed. Bernardus Sylvanus, Liber Geographiae cum tabulis et universali figura. . . Venice, Iacobus Pentius de Leucho, 1511. Another re-editing of the Angelus translation, in which the old Ptolemaic maps are re-engraved with slight changes. The only new map is the oft reproduced cordiform world map, one of the earliest printed maps to show a part of the North American continent. The map exhibited, the sixth map of Europe in "Ptolemy's order," is that of Italy, showing an unusual correction procedure: the addition of printed correction labels

over the town names of Modena (mutina) and Bologna (bononia), which were inadvertently reversed (see photocopy from our other copy of this edition).

The maps are among the first to be printed in two colors, and the names are all printed from movable type. [World Encompassed, 55] *Ayer Collection*.

10. CLAUDIUS PTOLEMY, ed. Sebastian Münster, La geografia, Venice: Giovanni Battista Pedrezano, 1548. The first edition in Italian, translated by the physician Pietro Andrea Mattiolo of Siena. The text is derived from the Münster edition, as are the Ptolemaic maps, but Giacomo Gastaldi compiled the new maps including a whole series delineating the discoveries in the New World, one of which is exhibited. It is the first edition of the atlas printed in a handy size - "si possa da ciascuno commodamente portare nella manica" (can be carried conveniently in the sleeve). The maps were not reprinted. [Nordenskiöld (1887)] *Henry Stevens - Edward E. Ayer*.



#11

11. CLAUDIUS PTOLEMY, ed. Girolamo Ruscelli, Geographia Venice, Vincenzo Valgrisi, 1561. A new edition and translation by Ruscelli, a Venetian humanist. The maps were also new, engraved with copperplate punches as used in the publishing house of Francesco Ziletti. The maps were to be reprinted in 1562, 1564 and 1574. *Henry Stevens - Edward E. Ayer*.

12. CLAUDIUS PTOLEMY, ed. Giovanni Antonio Magini, Geographiae Universae, Venice, Heirs of Simonis Galignani de Karera, 1596. A new edition, with new maps, edited by Magini of Padua. The Magini editions were to extend well into the seventeenth century: 1598, 1608, 1617, and 1621. *Henry Stevens - Edward E. Ayer*.

## The Island Books

13. BENEDETTO BORDONE. Libro di Benedetto Bordone nel qual si ragiona de tutte l'isole del mondo. . . Venice, Nicolo Zoppino, 1528. Benedetto Bordone, a Venetian illuminator, followed in a characteristic Italian genre of the fifteenth and sixteenth centuries: the island book. These small printed atlases of islands were apparently to resemble the manuscript portolan atlases of the time, and their sparse outlines may have been to serve merely as guides for illuminators to embellish. The first example came from the hand of Bartoloméo dalli Sonetti (ca.1485), containing the first printed nautical charts. Bordone (exhibited here) expanded greatly on his work, including maps of the world, the Northwest European islands, the West Indies, and African and Asian islands in addition to 64 maps of the Adriatic and Aegean islands. The world map shown here is an early use of the oval projection that was to become so popular in sixteenth-century maps. [World Encompassed, 83] *Ayer Collection*.







14. BENEDETTO, BORDONE. [Isolario] Venice, Nicolo Zoppino, 1534. Another edition of the Isolario, showing the plan of Mexico City, considered an "island city" together with Venice itself. *General Collection*.

15. THOMASO PORCACCHI, *L'Isole piu famose del mondo* Venice, Simon Galignani & Girolamo Porro, 1572. The popularity of Bordone's *Isolario* brought forth a no less successful successor. First published in 1572 (shown here), it went through many editions until late in the seventeenth century. The finely engraved copperplate maps are by the Paduan Girolamo Porro who also engraved the maps for the Mercator *Atlas minor* (later reprinted in editions of *Purchas' Pilgrims*), and for the 1596 edition Ptolemy (see #12). [World Encompassed, 86] *Ayer Collection*.

## Land Measuring

16. COSIMO BARTOLI, *Del modo di Misurare le distantie. . .* Venice: Francesco Franceschi Sanese, 1564. Cosimo Bartoli (1503-1572), author, diplomat, mathematician, architect, and translator, held several positions under the Medici family in Florence, Rome, and Venice. In addition to this manual of surveying, he translated the *opuscoli morali* of Leon Battista Alberti, and the works of Oronce Finé, the French cosmographer, as well as a life of the Roman emperor Barbarossa (1554) and a general history (1569). [Riccardi (1870), Mortimer (1974), 45] *General Collection*.

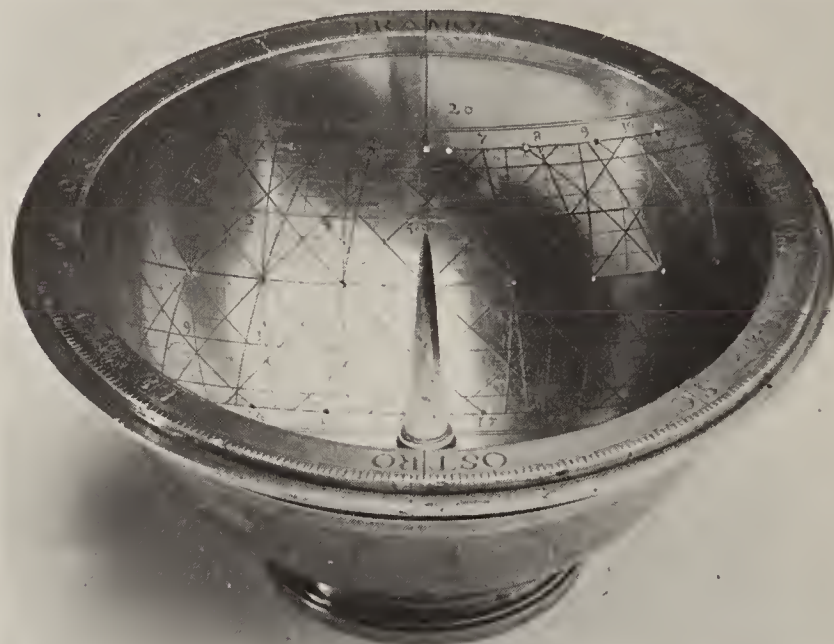


#17

17. BERNARDINUS ZABEUS, [Astrolabe] Padova, 1559. Astrolabes were ancient calculating machines dating back to classical times. With them, cosmographers could solve a whole range of astronomical and geographical problems, and calculate the time of day or night.

18. [Circumferentor, Italian, 16th century] The circumferentor was a surveying instrument used to observe horizontal angles between points and in their relation to magnetic north. From a combination of angle measurements and distances, a network of triangles and points could be constructed.

19. [Various drafting instruments, Italian, 16th century] A rule (with scales for paces in various locations); proportional dividers for scaling down drawings; and two sizes of dividers used for stepping off distances. Note the steel tips set into the brass of the last four instruments.



#20

20. [Skaphe, Italian, 16th century] A skaphe was a simple sundial going back to classical Greece consisting of a bowl and a gnomon (the point in the center). Made for the correct latitude, one can read the time of day and day of the year based on the length of the sun's shadow.

21. [Radio Latino, Italian, 16th century] Invented by Latino Orsini in 1586, this instrument measured angles between two points by sliding the point of the parallelogram along the central bar until both objects were sighted in the vanes.

22. [Reduction compass, ca.1575] Invented by Fabricio Mordente ca.1564, this instrument was used for scaling down distances in a similar fashion as the proportional dividers.

Items 17-22 have been generously loaned by the Adler Planetarium, by courtesy of Mr. and Mrs. Roderick Webster, Curators of the Instrument Collection.

## The Wall Maps

23. HADJI AHMAD, [cordiform map of the world in Ottoman], [Venice,] 1559-60. This map, while compiled in 1559-60 and for which permission to print was granted by the Riformatori dello Studio di Padova in 1568, was not printed until 1795, when the woodblocks were discovered in the secret archives of the Venetian Council of Ten, the executive body of the Venetian Republic. They had apparently been suppressed by the Council, despite the permission granted by the Riformatori, on grounds that they contained geographical information of use to the Ottoman Turks, Venice's prime enemy in the sixteenth century, whereas its purpose was to benefit Turkish trade. [Kish (1957)] *Novacco Collection*.



[illegible]



24. GIUSEPPE ROSACCIO, Universale Descrittione di tutto il Mondo, Venice, G.B. Mazza, 1597 (after 1618). Rosaccio's huge 10-sheet world map ranks as the masterpiece of this late sixteenth-century cosmographer. This state must have been published after 1618 (Fretum LeMair is marked E of Tierra del Fuego) but before 1647 (there is a state with this date amended).

Giuseppe Rosaccio (ca.1530-1620) was a Venetian physician and cosmographer. He was an authority on the Geography of Claudius Ptolemy (1598 and 1599) and the author of several geographical works, such as Il mondo e sue Parti (1595), Teatro del cielo e della terra (1594, 1597 etc.).

The American continent is singled out for special attention by the cartographer in the text and miniatures (derived from Jacques Le Moyne and John White). Forlani's "Lago Conibaz" (see #40) now empties into the Atlantic with Lake Fago. [Kraus, Cat 124, pp. 37-38] *Count Belegno - Franco Novacco.*

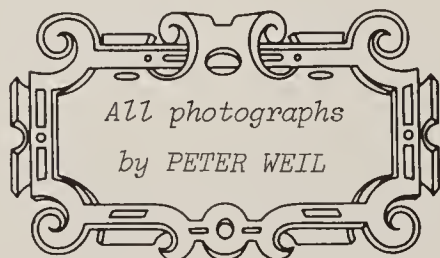
25. MATTEO GREUTER, Italia Rome: Domenico de Rossi, 1635. This magnificent example of Italian cartography was the largest of the seventeenth century and was not surpassed even in the eighteenth. Only five copies are known. It is largely based on the 1620 Atlas of G. Antonio Magini, except for Calabria and Puglia, where we find modifications. The known states are as follows:

1. Rome, 1630 unique impression in Bibliothèque nationale, Paris.
2. Rome, 1635 this copy. One other copy in Bibliothèque nationale, Paris.
3. Venice, 1657 unique impression in Biblioteca nazionale, Florence.
4. Bologna, 1676.

Note the iconographical representation of Italy with the two great rivers and ten regions represented by local costumes, and the town views of Genoa, Milan, Venice, Rome, Florence, Palermo, Syracuse, Catania, Naples and Messina. [Almagià (1929)] *Roberto Almagià - Franco Novacco.*

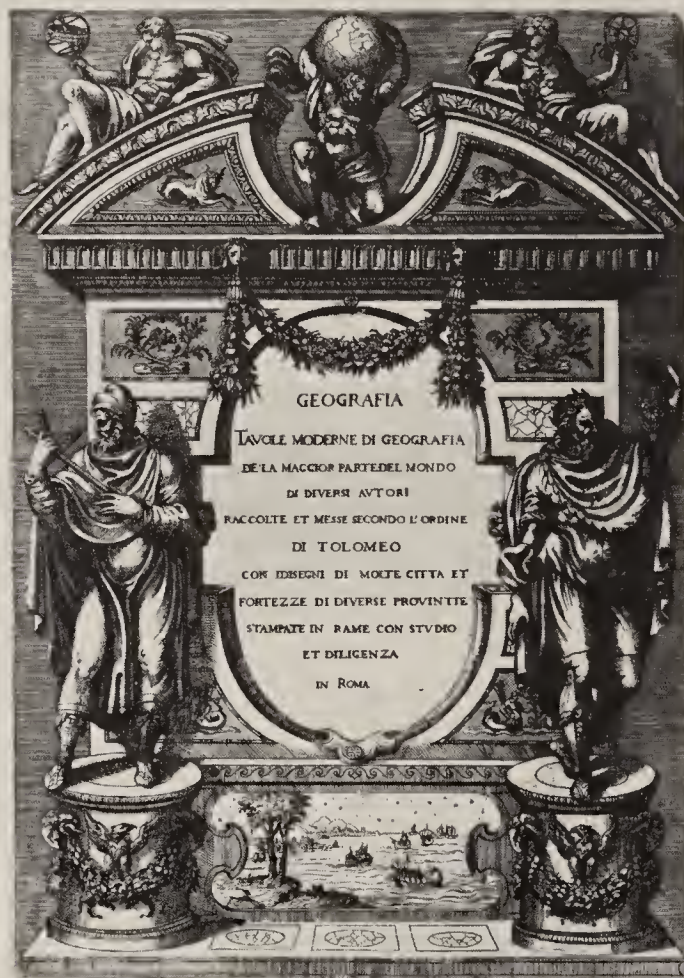
26. STEFANO DU PÉRAC, Urbis Romae Sciographia ex Antiquis Monumentis Accuratiss. Delineata. Rome: Laurentius della Vacherie, 1574. Reconstructions of Imperial Rome were almost as common as contemporaneous views of the city in the sixteenth century. This magnificently detailed view by Du Pérac followed in the tradition of that by Pirro Ligorio (1561), but supplemented with the new findings of a number of humanist archeologists including Fulvio Orsini.

This state is apparently the first, and extremely rare. While Huelsen lists the Franciscus Villamena state as the earliest, Villamena was born in 1564 or 66 (and thus would have been only 10 years old when this state appeared). Vaccaria, the publisher of this state, was known to have been publishing in Rome in the 1570s and 80s. Frutaz, Le Piante di Roma, was obliged to reproduce an even later state (post 1649) for want of earlier examples. [Ehrle (1908)] *Roberto Almagià - Franco Novacco.*



## The Map Trade

27. [Venetian composite atlas, ca.1567] While this atlas was catalogued "Antonio Lafreri, Rome, ca.1575," it contains no maps by Lafreri, was published in Venice, and contains no map printed after 1567. Evidence is mounting that the Venetian activity in map publishing predated and was stronger than its Roman counterpart, making the generic term "Lafreri atlas" misleading and obsolete except where referring specifically to the atlases emanating from Lafreri's shop, usually with his specially designed title page (see #28). An interesting feature of this atlas is that smaller copperplates are printed on the same sized sheet as larger ones, and that the paper in the front two thirds of the atlas appears to have come from the same batch, perhaps indicating that the maps were printed in "copy machine fashion," i.e. only one impression from each plate at a time. *Ayer Collection.*



#28

28. ANTONIO LAFRERI, Geografia, Rome, ca.1572. In ca.1572, Antonio Lafreri (Antoine Lafréry, 1512-1577) issued a catalogue of his available maps and prints, now extant in a unique impression in the Biblioteca Marucelliana, Florence (photocopy to R). The title of his catalogue resembles the title page that is found in many miscellaneous composite atlases called "Lafreri atlases." No atlas with title page can be dated before 1572, but there were atlases of both Roman and Venetian origin without a title page that appear as early as 1567. (See #27 for an example of an early Venetian composite atlas). The title page exhibited is the earliest to appear in an atlas, and although the mythical figure of Atlas is shown here, the term Atlas was not coined until 1595 in Mercator's Atlas, sive Cosmographiae Meditationes. While Lafreri was careful to describe his collection as "modern maps," he also bowed to the Ptolemaic tradition by putting them in "Ptolemy's order," or the order in which maps had appeared in Ptolemy's Geography. *Ayer Collection.*







34. GIOVANNI PAOLO CIMERLINO, Cosmographia universalis ab Orontio olim descripta Venice, 1566. One of a number of cordiform maps of the sixteenth century based on the work of the Nuremberg mathematician Johann Werner (1514), this version by Cimerlino is copied directly from the woodcut world map by Oronce Finé (1531). The content of the exhibited map is thus over thirty years outdated, an eloquent commentary on the conservatism of cartographers and the unsophisticated clientele. Cimerlino, a Veronese engraver, engraved some popular prints in addition to this map, and, according to Marinelli, The Florianus map (see #35), but nothing is apparently known about his life. [Kish (1965): 13-21] *Otto Lange - Franco Novacco.*

35. ANTONIO FLORIANO, [world map in gores, Venice: 1556] Antonio Floriano, here modestly portraying himself along with Claudius Ptolemy, was an architect and painter born and working in Udine of a famous artistic family of the fifteenth and sixteenth centuries. No other cartographic work is known from his hand, but this attempt is highly accomplished, if derivative. The idea of a world map in gores radiating from the poles can be traced back to Schöner (1511). Floriano applied for, and was granted, a privilege from the Venetian Senate 18 January 1555 (mv = 18 January 1556) for exclusive printing rights for twenty years. It is heavily based, however, on the Salamanca version of the Mercator 1538 double cordiform world map. (See #31) All the known copies of the map have the unfinished cartouches. [Gallo (1949)] *Otto Lange - Franco Novacco.*

36. GIULIO DE' MUSI (engr.), [world map on homographic projection] Venice, Michele Tramezzino, 1554. A fine example of Italian engraving on circular copperplates. This is one of two hemispheres. The projection, unusual for the period, is that recommended by Roger Bacon (d.1248). Michele was one of the Tramezzino family of publishers, active between 1539 and 1582 "all'insegna della Sibilla" in Venice and with his brother Francesco in their bottega in Rome. Although not named, this map is one of the first to show a strait between America and Asia. [Tinto (1966)] *Roberto Almagià - Franco Novacco.*

37. ANTONIO CAMPO, [Plan of Cremona] in his: Cremona fedelissima città, Cremona, Ippolito Tromba and Ercoliano Bartoli, 1585. One of the earliest true printed town plans (as distinguished from views), with detailed ground plans of the public buildings (including locations of pillars), as well as houses of prominent private citizens. It is extremely advanced for its time and provides an excellent source of information for the local history of the city. [Mortimer (1974)] *Henry Probasco - General Collection.*

38. GIACOMO GASTALDI, La Spana, Venice, 1544. Gastaldi, the foremost Italian cartographer of the sixteenth century, was cosmographer to the Republic of Venice from at least 1544 until his death around 1565. He has been ranked by Nordenskiöld along with Gerhard Mercator and Abraham Ortelius as one of the three outstanding cartographers of the sixteenth century. In addition to meticulous compilations of over 100 small and medium scale printed maps, of which this map of Spain is the earliest known, he was responsible for the training of many of the periti, or official surveyors in the Veneto. *Novacco Collection*

39. GIACOMO GASTALDI, Il disegno della terza parte dell'Asia Venice: 1561. Gastaldi published a series of three maps of Asia: (1) Asia Minor, (2) the Near East, and (3) SE Asia, exhibited here. He also published three lists of placenames to accompany the maps. The series is a masterwork of compilation from varied sources, and needs a monograph of its own to establish the authorities he used. It is difficult to see where the first hand information ends and the folklore begins. Several captions draw the reader's attention to rubies, sapphires, and diamonds, and in the "Diserto de Camul" is the warning that spirits live there who play tricks on lost travelers.

The map, engraved and published by Fabio Licinio (1521-65), carried a Papal privilege against copying for ten years and one from the Venetian Senate for fifteen years. It is dedicated to a member of the great merchant family of Fugger, Marcus Fugger (1529-1597), Baron of Kirchberg and Weissenhorn, who, in his spare time, wrote a book on horse breeding. *Hoeppli - Novacco.*

40. PAOLO FORLANI, [the Americas] Venice: Simon Pinargenti, 1574. Five copies only are known to exist of this fine map of the Americas, based (according to Forlani) on a sketch given to Forlani by Don Diego Hermano di Toledo, whom he met by chance in Venice. However, the S. American portion is derived directly from Forlani's own Descrittione di tutto il Perù, which appears in atlases dated 1567, and with which Diego Hermano had nothing to do.

Note the lake Conibaz, in the present area of the Great Lakes which, although appearing also in Mercator's world map of 1569, has a rather different shape and position in the Forlani map. Caraci regarded this map as the starting point of a new cartographic concept placing the lake in the middle of the continent and feeding a tributary to the Arctic, also claiming it the first map in which the name Lago Faga exists, with a river link to the Atlantic, a detail frequently copied by later Flemish and Dutch maps (e.g. de Jode and Wytfliet). This view must now be modified since the discovery of the Gastaldi [1562] world map (see #53), in which both these lakes are found. [Caraci (1926) pp. 7-9] *Roux-Devillas - Novacco.*



41

41. NICOLAS DE NICOLAY, Navigationi dil mondo novo, Venice, 1560. One of several Italian copies of Nicolas de Nicolay's map in Pedro de Medina, Arte del Navegar. "Nicolas of Dauphine, Geographer to the King" is here translated as "Nicollo del dolfinatto cosmographo del xpanissimo Re." The names of Forlani and Camocio, appearing in an earlier state, are erased here. According to Nordenskiöld, it is one of the first loxodome maps of the Atlantic Ocean in print, anticipating Mercator's projection by nine years; in fact, the compass lines are not loxodromes, for the spacing of the parallels does not increase away from the Equator. [Nordenskiöld (1897)] *Rosenthal - Novacco.*







#42



42. [PAOLO FORLANI] Il disegno del discoperto della nova franza [Venice: 1565/6] The first state of this well-known map of North America, long touted (before the discovery of the Gastaldi world map of 1562 - see item 53) as the first printed map to name the Strait of Anian between America and Asia. A later state bears the imprint Venetis aeneis formis Bolognini Zaltierii Anno M.DLXVI. Of bibliographical interest are the marginal strips surrounding this cut down copy. Maps of this period were frequently made up into composite atlases; indeed, the maps that survive would be much rarer had these atlases not preserved them. With the boom in map collecting, however, these atlases have been broken up, and the maps sold separately. It may be possible to reconstruct where they were made by photographing and analyzing the watermarks in the marginal strips, the overall size of the map, and the manuscript page numbering. [Beans (1962)] *Roberto Almagià - Franco Novacco*.

#43



43. SEBASTIANO VALENTINIANO, Il meraviglioso ordine dei gran esercito turchesco. The order of march of the army of the Grand Turk, a print of an ever popular theme for the Venetian market ever fearful of the Turkish menace. "Signor turco" is seen inexorably laying waste to the countryside, surrounded by the ranks of his army, led by the sappers and ground leaders, followed by the archers, arquebusiers, janis-

saries, with the treasures, rearguard, and Christian prisoners bringing up the rear. On the flanks are the provision and munition wagons. *Finally - Novacco*.

44. PAOLO FORLANI, [Theatre of the Venetian-Turkish Wars, 1565-1571]. Venice, Simon Pinargenti 22 December, 1571.

#### BATTLE OF LEPANTO

On 19 October 1571, Venice heard the news of the victory of Lepanto (7 October), the crowning blow to the Turks in their long struggle all over the Eastern Mediterranean with the Serenissima. Don John of Austria had caught the Turkish fleet of 230 ships by surprise before the Gulf of Lepanto (now the western end of the Gulf of Corinth). The 208 Christian ships, better provided with cannon, left 30,000 enemy dead and wounded, captured 3,000 prisoners, and freed 15,000 galley slaves.

This map draws attention to the other battle sites of the Turkish wars by means of lines radiating from a cartouche near the center of the map: Tripoli, Gerbi, Tunis, Valona, Prevesa, S. Maura, Cuzolari and Lepanto, Modon, Coron, etc. [Braudel (1972)] *Novacco Collection*.

45. [Order of Battle, Battle of Lepanto, 7 October 1571] Venice, 1571-2. This print shows the battle lines at the commencement of the Battle of Lepanto, Turks to the right against the entrance to the Gulf of Lepanto, and the Christian fleet to the left, preceded by the six galleasses. Don John of Austria's ship is in the center of the main line, flanked by the Genoese and Venetian admirals. *Novacco Collection*.

46. MARTINUS ROTA, [view of the Battle of Lepanto] Venice: 1571-2. One of a number of contemporary views of the Battle of Lepanto at its height, with accompanying Latin eulogy, both clearly of epic character, designed to be sold to proud Venetians as keepsakes of the event. Martinus Rota was an engraver from Sebenico who is better known for his religious prints between 1558 and 1586. [Donati (1927)] *Novacco Collection*.

47. [PAOLO FORLANI?] [Council of Trent] Venice, 1565. Map engravers often did not confine themselves to geographical works, but also to popular prints and views of significant occasions, such as this depiction of the Council of Trent (1545-1563), presumably in one of its later doctrinal deliberations of the Roman Catholic Church in the Church of S. Maria Maggiore, Trento. The main cartouches, of course, is in Latin, but thoughtfully translated into Italian (lower R). It is the only copy of this state known. *Finally - Novacco*.

48. [NATALE BONIFACIO] Origine et traslatione della chiesa di Santa Maria di Loreto [1582] Legend has it that the house of Mary of Nazareth, when in danger of falling into Turkish hands in 1296, was borne aloft by angels and carried to Loreto, with stops at Tersatto in Dalmatia and Racanati in Ancona. This print is a view of this part of Ancona. It depicts the house (top R) hovering over the Adriatic coast and making its stops at several places inland before coming to rest in Loreto. As a result of this legendary flight, Pope Benedict XV named the Madonna di Loreto the patron saint of aviators in the present century. Bonifacio (1538-1592) was born in Sebenico, Dalmatia, and worked in Venice as an engraver of maps, views, portraits, and popular prints until 1575, when he left for Rome. [Borroni (1970), Beans (1962), Almagià (1933)] *Gilhofer - Novacco*.



49. PAOLO FORLANI, Venetia, Venice: Bolognino Zaltieri, 1566. The third state of a copper engraved copy of a woodcut view by the Master ICA (1565), the model for at least seventeen views of Venice. This state has extended the original plate with rivets to accommodate an engraved list of names instead of the letterpress in state 1, adds place names throughout the view, and the cartouche at top. Paolo Forlani, a Venetian engraver who worked with Camocio, Bertelli, Zaltieri and Zenoi, here dedicates the plan to his fellow Veronese, Girolamo Murari, then the Governatore del S. Monte di Pietà. The map may be that referred to by Antonio Lafreri in his shop catalogue of ca.1572 as "Venetia," thus indicating that either copies were sent to Rome or he borrowed the plate. It is unlikely that Lafreri ever owned the plate as his name does not appear on known impressions. [Schulz (1970)] *Novacco Collection*.

50. ANGELO GIOVANNI NOVELLO, Il Territorio Vicentino [ca.1650] A possibly unique copy of the first map of the territory of Vicenza, drawn by the surveyor Angelo Giovanni Novello who calls himself agrimensor in the tradition of the Roman field surveyors. Note the seven stars of the Great Bear signifying north (septentrionale) and the scale of Vicenza miles, a delightfully insular touch. Marco Boschini (1613-1678?) was born in Venice, worked as an artist and engraver in the shop of Palma il Giovane, and is best known for his satirical work La Carte del Navegar Pitoresco, (Venice, 1660), a poetic dialogue between a dilettante Venetian senator and an art professor, in which the Venetian ship (i.e. the senator) finds itself overwhelmed in the high seas of Art. [Muraro (1971)] *Morosini - Novacco*.



#51

51. AMBROSIUS BRAMBILLA, (fl. 1579-99) Genova, Rome: Claudio Duchetti, 1581. Built on one of the few natural harbors in Italy, Genova was famous even in Roman times as a seaport, and rose to become a powerful maritime republic rivalling Venice in the twelfth to fourteenth centuries. Although the city was in decline at the time this view was printed (the first printed view of the city dates from only twenty years earlier), the signs of its earlier naval importance are evident: the lighthouse (1); the Arsenal (12); the stables of Andrea Doria, Charles V's famous admiral (7); havens for galleys and boats (13 and 14); and the famous old breakwater (23).

The publisher, Duchetti, was a nephew of and successor to Antonio Lafreri, the Roman printseller and publisher. Brambilla was born in Milan, worked for Duchetti and Van Aelst (the heirs of Lafreri) as an

engraver, particularly in the Speculum Romanae Magnificentiae, and was active from about 1579 to the end of the century. If, as is likely from the similar style of the engraving, he is also the author of the map of Ancona in the recently sold "Mercator atlas of Europe," it would suggest that that map was added later to the atlas, as Brambilla is known not to have been active before 1579. [Alberici (1971)] *Novacco Collection*.

52. GIOVAMBATTISTA CRISPO DA GALLIPOLI, La Fedelissima Citta di Gallipoli, Rome, Nicolas van Aelst, 1591. The first printed view of this seaport on the Gulf of Taranto, the ancient Anxa, where the Tarentus established their trading settlement of Callipolis in a fine combination of engraving and etching by Natale Bonifacio da Sebenico (1538-92), a Dalmatian engraver, published by the Roman printseller van Aelst (fl.1584-1606) who inherited some of the Lafreri plates through Duchetti. Among the heraldic devices, note the rooster, the symbol of the city. [Almagaia (1933)] *Finely - Novacco*.

53. GIACOMO GASTALDI, Cosmographia universalis [Venice, ca.1562] This nine-sheet unique map of the world was recently brought by the British Library from a 1978 catalogue of two Dutch dealers Nico Israel and Meijer Elte. It may be the long-lost world map to which Gastaldi refers in his La Universale Descrittione del Mondo (second ed., 1562). In 1561, Matteo Pagano applied and was granted a privilege for a twelve-sheet map of the world (mappamondo di fogli xii grandi reali). There is also a license to print from the Riformatori dello Studio di Padova to Gastaldi 30 July 1561 for a small book and world map. There are problems with the identification of the exhibited map with the one Gastaldi mentions in his libretto, not the least of which is that this map is in nine and not twelve sheets. But the plans could have been changed as work progressed. The two westerly sheets are combined in one on the original; our facsimile is therefore in 10 sheets. [Almagaia (1939)] *Photostat of unique impression in British Library*.

54. [JACOPO DE' BARBARI] Venetia [Venice, A. Kolb], 1500. Two of the six sheets of Barbari's famous woodcut view of Venice, the most astonishing city view ever published. From its perfection, one might think it the product of a long established genre of city view-making, but it is one of the first large views known to have been published in woodcut, and probably the first ever made of Venice. In these two sheets we see the central part of the metropolis, the sestiere of San Marco, the Rialto bridge and a small portion of the Grand Canal, with the islands of San Michele, Murano, and the mainland in the background, and Isola San Giorgio and the Basin of Saint Mark in the foreground. The figures of Mercury and Neptune and two of the eight winds adorn the available blank spaces. This is state 3, printed from the blocks on eighteenth or nineteenth century paper. The blocks are still preserved and can be seen in the Museo Correr, Venice. [Schulz (1978)] *Novacco Collection*.

55. Messina, [Sicily], ca.1590. This apparently unique perspective map of unknown authorship demonstrates the developing urban morphology of Messina from the ancient Greek core around the Palazzo Reale (L) to ca.1590. Note especially the striking façade of La Palazzata, destroyed in the earthquake of 1908, the statue of Don John of Austria (1572) (behind the Palazzo Reale) erected in honor of his victory at the Battle of Lepanto, the fountain of Neptune (1557) (center of sheet 2), and Neptune bearing the arms of the city (sheet 4). *Roberto Almagaia - Franco Novacco*.



# Works Cited

- Almagià, Roberto, Monumenta Italiae Cartographica, riproduzioni di carte generali e regionali d'Italia dal secolo XIV al XVII, raccolte e illustrate da Roberto Almagià. Firenze: Istituto Geografico Militare, 1929.
- \_\_\_\_\_, "Intorno all' opera cartografica di Natale Bonifacio," Archivio Storico per la Dalmazia 14 (1933): 481-93.
- \_\_\_\_\_, "Intorno ad un grande mappamondo perduto di Giacomo Gastaldi (1561)," La Bibliofilia 41 (1939): 259-66.
- Beans, George H., "The two states of the Zaltieri North America," Imago Mundi 14 (1959): 112-113.
- \_\_\_\_\_, "A sixteenth-century airway map," Imago Mundi 16 (1962): 160.
- Biasutti, R., "La carta dell'Africa di G. Gastaldi (1545-1564) e lo sviluppo della cartografia Africana nei sec. XVI e XVII," Bollettino della Reale Società Geografica Italiana. Ser. V, 9 (1920): 327-346 and 387-436.
- Borroni, Fabia, "Natale Bonifacio," Dizionario Biografico degli Italiani 12 (1970): 201-204.
- \_\_\_\_\_, "Mario Cartaro," Dizionario Biografico degli Italiani 20 (1977): 796-99.
- Braudel, Fernand, The Mediterranean and the Mediterranean World in the Age of Philip II, 2 vols. New York: Harper & Row, 1972.
- Caraci, Giuseppe, Tabulae geographicae vetustiores in Italia adservatae, 3 vols. Firenze: Otto Lange, 1926-[1832?]
- Destombes, Marcel, Catalogue des Cartes Gravées au XVe siècle. Union Géographique Internationale, Rapport de la Commission pour la Bibliographie des Cartes Anciennes. Fascicule II, 1952.
- Donati, Lamberto, "Martino Rota, incisore sebenicense," Archivio storico per la Dalmazia, 2 (1927): 29-38.
- Ehrle, Francesco, Roma prima di Sisto V. La Pianta di Roma Du Pérac-Lafréry del 1577...Contributo alla storia del commercio delle stampe a Roma nel secolo 16 e 17. Roma: Danesi, 1908.
- Fischer, J., "Eine bisher unbekannte angeblich Venezianische Weltkarte aus dem Jahre 1519," Petermanns Geographische Mitteilungen 87 (1941): 449-51.
- Gallo, Rodolfo, "Antonio Florian and his mappemonde," Imago Mundi 6 (1949): 34-38.
- Israel, Nico & Meijer Elte, Important Old Books on various subjects, Catalogue 20, Fall 1978. Amsterdam & The Hague.
- Kish, George, The suppressed Turkish map of 1560. Ann Arbor, William L. Clements Library, 1957.
- \_\_\_\_\_, "The cosmographic heart: cordiform maps of the 16th century," Imago Mundi 19 (1965): 13-21.
- Kraus, Hans P., Monumenta cartographica, Catalogue 124 New York: H.P. Kraus, 1969.
- Lafreri, Antonio, Indice delle tavole moderne di geografia della maggior parte del mondo di diversi autor, iraccolte & messe per ordine. Roma, [1572?]
- Layng, T.E., Sixteenth-century maps relating to Canada. A check-list and bibliography. Ottawa: Public Archives of Canada, 1956.
- Mortimer, Ruth, Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part II: Italian 16th Century Books. Cambridge: Belknap Press, 1974 2 vols.
- Muraro, M., "Marco Boschini," Dizionario Biografico degli Italiani 13 (1971): 199-202.
- Nordenskiöld, Adolf Eric. Facsimile-Atlas to the early history of cartography with reproductions of the most important maps printed in the XV and XVI centuries. Stockholm: 1889.
- \_\_\_\_\_, Periplus. An Essay on the Early History of Charts and Sailing Directions. Stockholm, P.A. Norstedt & Söner, 1897.
- Riccardi, Pietro. Biblioteca mathematica italiana Modena, Società tipografica, 1870-80. 3v in 2.
- Schulz, Juergen, "The Printed Plans and panoramic views of Venice (1486-1797)," Saggi e Memorie di storia dell'arte 7 (1970) Firenze: Leo S. Olschki Editore, 1970.
- \_\_\_\_\_, "Jacopo de'Barbari's view of Venice: Map Making, City Views, and Moralized Geography Before the Year 1500," Art Bulletin 60 (1978): 425-74.
- Smith, Clara A., List of manuscript maps in the Edward E. Ayer Collection, Chicago: The Newberry Library, 1927.
- Thieme, Ulrich and Felix Becker, Allgemeines Lexikon der bildenden Künstler... Leipzig, 1907-1950. 37 vols.
- Tinto, Alberto, Annali Tipografici dei Tramezzino Annali della tipografia veneziana del Cinquecento, v. 1. Leo S. Olschki, 1966. Venezia: Istituto per la collaborazione culturale, 1966.
- Tooley, Ronald Vere, "Maps in Italian atlases of the sixteenth century," Imago Mundi 3 (1939): 12-47.
- Wagner, Henry R., "The manuscript atlases of Battista Agnese," Papers of the Bibliographical Society of America 25 (1931): 1-110.
- World Encompassed, The. An Exhibition of the History of Maps held at the Baltimore Museum of Art, 1952. Baltimore, MD: Trustees of the Walters Art Gallery, 1952.